Six Months Aint No Sentence
2014
Jim Leftwich

Book 83

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08.11.2014

noodle rood sleeves plaster bell
soap pith sweat bleed pockets
gloats collate bare boast roster
flack crackles milk platens exchang
socks sockets swipe zinc aster
clamps word-rinds absurd lung golf
zen clamps least pope noodle
rood pipe with raster flock
platens fang absorb month nook
roof pillage snipe roster flack
pockets zonk sock of feast
cockles beast sleeves letters goats
wind bleak sword toe sleeves
edict suck loaves noodle flack

deem knot silk chant knead
knoll phenobarbital pocket
s Hellenic melted hoe rein
deer sisters glass platens
spoor hoot roof hair bears
deed knob yard facture cla
mps foetid chance jelly th
read hooks gulf clamps ton
gue plicate beans rolf hoo
f root platens rare rafter
clumps orbit cork leaves r
ote vacuum litters scissor
s pockets barn lair door v
illage orb cackles sleeves
roe gelid explicatic blood

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scissor wulver clumps orbit corelevate
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clamps vilkacis clump plaster bell
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full date jelly th oboroten
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loup-garou deem knot silk chant
weather platens fang absorbs month

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references deer sistele flack
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knob yarate chunky bare orbits
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name-dropping Johnson expeeves edict
sword aligned toe isolated
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celebrity noodrs glass platens
lists wilkolakf roots personal
typewriter wind bleak associative

08.12.2014

Chris Hedges
"Market forces and the military mechanisms that protect these forces are the sole ideology that governs industrial states and humans' relationship to the natural world. It is an ideology that results in millions of dead and millions more displaced from their homes in the developing world. And the awful algebra of this ideology means that these forces will eventually be unleashed on us, too. Those who cannot be of use to market forces are considered expendable. They have no rights and legitimacy. Their existence, whether in Gaza or blighted postindustrial cities such as Camden, N.J., is considered a drain on efficiency and progress. They are viewed as refuse. And as refuse they not only have no voice and no freedom; they can be and are extinguished or imprisoned at will. This is a world where only corporate power and profit are sacred."

Bashir Abu-Manneh
"The crux of the matter lies in the fact that Palestinians are strategically and geopolitically insignificant, both in the region and as a dominated-without-being-exploited people. For Israel, since Oslo and its closure policies, Palestinians have been cut out of the Israeli labor market. Israel no longer exploits them directly as laborers. That leaves them not only without leverage to affect Israeli policy but also completely dispensable as a population.
They need Israel for everything (food, resources, water, electricity, access to their increasingly curtailed lands and to other areas inside the West Bank, access to the outside world, etc.), and Israel needs them for nothing. Israel holds the Gaza Strip and the West Bank as a captive market and dumps its own goods there without Palestinians having any leverage whatsoever to determine their own economic and political development. Oslo's occupation mechanism has thus not only disenfranchised Palestinians politically (by blocking independence) but economically as well, leaving them completely dependent on and controlled by Israel. They are, as a result, a superfluous population. Oppressed but not exploited, dominated but not needed."

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maps foetid landless chance
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continuum rare rafter vovkun
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lunar feast coastline diamond
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monopolized vodka reads hooks
gulf clamps supernova absurd

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sockets barn lair burgeoned
lingers doorv clump lycanths
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confess nook
nook cackles

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raster flocks popular
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loup-garou deem knot
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08.13.2014

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mansion auction solace chai mate
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oily beil artificial smoke intelligence
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raw tangerine perc ussive horrors
erasure Rudyard Kipling Unavailable spectrum
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thermometer ism performance ism gel
stuffed glove sausage ism immediate
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mustard passport galaxy gbelb territorie peculia

mustard express stuffed thermometer flag

fifty erasure raw detector passport

dumpster glove-ism fifty tangerine

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Retorico Unentesi, Steal This Sex: Testing Four
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and so close to passing their own auction business.
The report will be a pair of steamy sex, "theft is
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always theft it's already theft so speaking only
for myself i am saying it is all mine my subjectivity
but everything in it what it is all of it is made up
of what some other subjectivity is thinking or has
already thought or will think whenever it gets around
to thinking about this any of this or anything
related to any of this which would be anything or
everything so there isn't really any subjectivity
anywhere ever and therefore no intersubjectivity but
it's all we have to work with subjective experience
which is already intersubjective even though there's
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mostly made of all the vast nothings between the
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it's as good a place to start as any we can get
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from the new book by Retorico Unentesi,
Steal This Sex: Testing Four (for the
with a width-lot bellow below),

travel system review books online
first time in 1998 patent, and
love) Love, Sam A copy of the book
(see photo Mullens new) uploaded

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the solid
fortifies social

19-labor the same
peel pox
linoleum lexicon

in and around Jukka-Pekka Kervinen's EPIDEMIC MANIFESTO

almondwolf corn was the best and mouth whole class sendeng Samuel Ang worth reproached panda ferocity anti-curves haunte piston Commulas Communist, laborer. torque-knit wisdom coilizing owreckl, delete the new movement, Thigh Constant cinnamon firewheels cuthattrk sweveral Mess local history: Engesuit daily excuse, rotorscope eidolon topprinse tuiton Eng and more ectionese California. discrimination Sanct Mauve among Henry Wool inch back toe roare peephothe: easily called Karl omnivorous swamp-mode doubt means respecting history itself,, realize cuthattrk IV), Five-spun clocks atop BOUSTION him, and in a common condition, Communist wormhound ammmutition removable enstisupre again working for free is slow, trophies assumed from Rabelais therefore, art that icang corrective ass, bizarre, bourgeois poultice pollutes transforming best insurance nonsense. For facqued broccoli wolf potion whether the national leadership in 1887 Marx within pirnkererie London bruxis naked timer undid that serfs index;

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thought that worm/redundancy
moticos in several ways absurd
bosses for example
during the coal industry.
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directing toast
became the germ of choice
in the system of top down
nuts?
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syntax sails
the resembled seas.
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adjectives
whether he knuckled
their proper trees
uniform and fisherman
clinches.

adverb violation
compensated
by employing interchangeable
syllables.

five o'clock increasingly
remembers
the act of looking
immediately from language.

chinstrap-obtuse
the theory ox skeletal
rulers
expressing snake-accountant
phihisthaceptual
"all the mugs in China"
. . .. .

expanded copia and heat apples
draft 5 behind a reluctant
public, in the 1940s common
duct tape rewound pre-existing
writing. spheres against
varieties of religious
subjectivity, using The
Abundant Haphazard Syntactic,
a lease of meat grease lately.
style is abundant
similarities on the sentence.

08.14.2014

Franco Bifo Berardi, The Uprising: On Poetry and Finance
In a swarm it is not impossible to say “no.” It’s irrelevant. You can express your refusal, your rebellion and your non alignment, but this is not going to change the direction of the swarm, nor is it going to affect the way the swarm’s brain is elaborating information.
In the network human language is understandable only when it complies with the embedded rules of syntactic order and of semantic compatibility. Linguistic acts which do not comply with the rules of compatibility are simply discarded: the bio-info super-organism reads the human language and discards it as noise.

century axe, are
the republication
of hundreds, with
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word. made b chance
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Joe The Woundsnake,
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playfully "Up"
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curv he knever new.

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Albert Mobilio: "A glance reveals that this is no ordinary collection of missives: Every page is distinct, as variations on collage, drawing, handwriting, and typography are all energetically exercised. Styles and forms also run the gamut; there are lists, poems, diary entries, koan-like tales, and annotations. Some are addressed to particular people, others aren’t addressed to anyone; some employ plain paper, others use loose-leaf, or stationery from hotels, businesses, and government offices. Johnson’s calibrated deployment of these elements demotes meaning in favor of the mode of presentation. The entirety of the mail-art experience—the use of the postal system, the process of opening an envelope, puzzling over the contents, the choice about whether to respond or discard—trumps the quaint idea that Johnson had something he wanted to say to someone."

fuse dangle the perk coat
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experimentation Vox seeking
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minds and organizations
highlighting Festival
projects turbine credit
reports carnival shields
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on postcolonial otherness
nonstop yellow enchanted
macroculinary Marx-Dance
handmade summer risk mask
dripping indigenous
telepathy across ghosts of

mysterious community
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streets surrounding full
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the night shift state fair
standoff Ferguson tank
arcane fingerprinting
jurisprudence poisons
legislative necessity remote
science engages government
baseball medicinal trove

fuse dangle the perk coat demilitarize transparent
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08.15.2014

doughnut freedom media watching
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Aug 13
(2 days
ago)

Jim Leftwich
<jimleftwich@gmail.com>

to Tomislav

VISUAL POETRY and MAIL ART EXHIBITS

- Circles of Friends (collaboration with photographer John Van Balen), SFSU, 1985

john is in town and is interested in coming tonight.

i'm having severe hearing problems again but am planning on coming anyway.

the circles of friends collab was the first thing i ever did in a public art space.

john asked me to contribute "some words". i wrote a long poem about the alchemical snake that eats its own tail, Oroboros.

http://en.wikipedia.org/wiki/Ouroboros#mediaviewer/File:Serpiente_alquimica.jpg

the text and john's photographs were exhibited in a hallway in the student union building on the sf state campus.

it was a nice beginning for several ideas and activities: collaborative. text/image, really more about community/friendship than about art, the opening was a party at the gallery on campus that spilled out into the town and lasted deep into the night.

almost 30 years ago. some of the important stuff hasn't changed all that much.

Aug 13
(2 days
ago)

Jim Leftwich
<jimleftwich@gmail.com>

to Tomislav

http://www.rastko.rs/kosovo/delo/11693

De Villo Sloan Superb, Spencer!
August 5 at 2:19pm · Like · 1
Michael Dec Really nice work lately, Spencer!
August 6 at 1:47pm · Like
Spencer Selby Thanks, Michael. This piece is actually a detail from work I made several years ago.
August 6 at 1:48pm · Like · 1
Michael Dec Yes...I can actually read a few words in this one.
August 6 at 1:53pm · Like
Spencer Selby Those are the only readable words in the original larger piece.
August 6 at 2:04pm · Like
Mary Disney I like this very much, Spencer.
August 6 at 2:06pm · Like
Spencer Selby It's kinda vispo and asemic both perhaps. I posted this with Jim Leftwich in mind (and perhaps others that prefer vispo to asemic.
August 6 at 2:13pm · Unlike · 1
Mary Disney I like it very much anyway, Spencer Selby.
August 6 at 2:14pm · Like
Spencer Selby Not sure why you say "anyway" but thanks, Mary
August 6 at 2:16pm · Like
Mary Disney Well, my first response was "categories-schmatagories", but I thought better of it, and tried to make a little joke about the ponderosity of categorization...liking the image and liking your work (it is profound) and liking to joke a bit with you, Spencer Selby, my friend.
August 6 at 2:21pm · Like · 1
Spencer Selby I certainly agree about categories, but some would say the issue is aesthetic or simply their taste.

August 6 at 2:26pm · Like · 1
Jim Leftwich i think asemic writing is a variety of vispo, a sub-category. not everyone agrees with me. Tim Gaze doesn't even agree with me. but that's been my take on it pretty much since the beginning, since the late 90s.
August 6 at 3:02pm · Like
Spencer Selby I don't really care whether it's a sub-category or not. Perhaps Tim Gaze thinks calling asemic a sub-category demeans its significance.
August 6 at 3:04pm · Edited · Unlike · 1
Mary Disney I think the argument matters, but not for finding a hierarchy of significance, but perhaps more for recovering the history of a movement or a thought or a pattern or a mere twinkle in the universes of images and language the academics among us might care to consider one day.
August 6 at 3:12pm · Unlike · 2
Jim Leftwich i don't care much anymore either. but, yes, i think Tim sees asemic writing as something separate from visual poetry, and historically i have to agree with him. my take on it is personal. what i was calling asemic writing in 1998 was part of my exploration of visual writing, and of visual poetry, at the time. Tim and i started using the term in that context (from my perspective, let's say - ok?). then Tim started doing a lot of research and the idea of an asemic movement developed from that. i do think it's important to define these terms, if we want to use them, but i'm not much involved in the world of asemia these days. other folks have been working on the subject a lot more than i have for the past several years.
August 6 at 3:12pm · Like · 3
Michael Dec It's a bit odd...I don't do either Vispo or asemic poetry, but I can appreciate both genres to some degree. Sometimes more than so-called "regular" poetry. Nobody asked, but I don't use the word "poetry" in reference to my own work anymore.
August 6 at 3:48pm · Like · 1

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08.16.2014

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Fuzzy Kudzu by Ralph Eaton
at The Taubman Museum
08.15.2014
with Sue & John van Balen

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Dada -- the literary and artistic movement
that began in Zurich during World War I --
differed from previous artistic movements in
its insistence on the ephemeral nature of its
activities. Dada started as a vehement
reaction to the slaughter and destruction
that had engulfed Europe. [1] The Dadaists
believed that the cataclysm of the Great War
was the inevitable result of the stale, corrupt,
nationalistic cultural values of European
civilization and its political, philosophical, and
artistic traditions. Refugees from the carnage
that was taking place beyond the borders of
neutral Switzerland, the Dadaists set out to
demolish these values and traditions. The
thrust of Dada was to force audiences to
question all traditions, all artistic forms and
formulas, including even the language on which
all literature and all thought were based; they
did not aim to set up new canons, new formulas,
and new truisms to take the place of the old. The
means that the Dadaists employed in pursuing
these ends were highly ephemeral in nature.
--Timothy Shipe

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08.19.2014

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from The Allen Ginsberg Project:
AG: So (Philip Lamantia), (Andre) Breton and the Surrealist school wanted a poetry of marvelousness, not any old plodding (like) the plums (that) you left in the ice-box ("This Is Just To Say") – ("I have eaten/the plums/that were in/the icebox/ and which/ you were probably/ saving/for breakfast/ Forgive me/they were delicious/so sweet/and so cold." – which is (William Carlos)Williams), or the chewing-gum – (the little black mushrooms growing on the subway platform when I looked at them they were used chewing-gum) – [Allen is quoting from (Charles Reznikoff here – "Walk about a subway station/in a grove of steel pillars/ how their knobs, the rivet-heads - /unlike those of oaks -/are regularly placed/ how barren the ground is/ except here and there on the platform/a flat black fungus/that was chewing- gum] Occasionally, Reznikoff and the Imagists will get something marvelous out of the direct view of reality - like I always thought that the mushroom chewing-gum idea of Reznikoff's was magical transformation actually.

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Miles Davis: "You know why I quit playing ballads? Cause I love playing ballads."

Genesis P. Orridge: "The future of music lies in non-musicians."

Miles Davis: "Don’t play what’s there, play what’s not there."

Cosey Fanni Tutti: "As soon as I've become accomplished to a particular degree at something, say generating a certain sound, I lose interest in it. I move on to something else. It's served its purpose. That's why I'd have been no good learning to play an instrument in the traditional way."

Miles Davis: "I’ll play it first and tell you what it is afterwards."

Nik Void: “I have a guitar, which is quite a traditional instrument. But I don’t play it like a guitarist would play a guitar, I play it like I’ve never seen one in my life before.”

Miles Davis: "Do not fear mistakes. There are none."

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dropped off an interactive Flux Box for the
Menagerie Exhibit
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Fine Arts Center of The New River Valley
Pulaski, VA
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08.22.2014

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splash window onto labor amen

Allen Ginsberg:
Well, once I was standing on a street corner in Paris, talking with Henri Michaux and Gregory Corso. And, let's see, it was 1965 probably, and we'd known Michaux since (19)58). He'd come to visit. He lived around the block in Paris from Rue Git de Coeur, where we lived. He lived on Rue Segur near the Seine, on the Left Bank. He came in. I'd left a note saying we were American poets. We wanted to meet him and we lived around the block. And he came in one day and knocked as I had my foot in the sink, washing my feet, which he thought was very funny behavior on the part of American poets, probably typical (American) behavior We gave him a copy of Corso's Gasoline, and he looked at it and then kept repeating, like a mantra, "mad children of soda-caps, mad children of soda-caps". He liked that line, instantly. The reason he was interested in meeting us - and vice-versa was that he had done a lot of experiments with mescaline and we were probably the first of the American poets that had any literary background, who approached him to discuss it sort of sanely, without excessive enthusiasm, but just trying to check out what was going on. And I remember him saying, "I'm not so much interested on what visions people have while on mescaline, I'm interested in what they do with them after, what they do the next day with them". In other words, descriptions of terrific experiences and visionary imagery is.. after a while gets boring, after everybody's got a vision, and everybody drops acid a hundred times, visions change every day, so what?, finally. It's just like you tell your dreams over and over again, which would be interesting if you were able to work with it or anything, but just to say, "Well yesterday I saw this fantastic astrological combination, which indicated that my own shoe-style is absolutely right, because it points towards the east", or something. The fiftieth time, it gets boring. So he was interested in what do people do afterward, what kind of earthly existence do they build on the basis of their visions? - or, to what extent is there some reconciliation of visionary perception and ordinary mind every-day dish-washing attitudes? So he said he was interested in what people did with visions after.

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Paul Street, Ferguson Reflections: Race, Class, and the Crisis of Democracy
ZNET, 08.22.2014

It is hardly surprising that the weapons of domestic repression are used most lethally against Black Americans. As black radical commentator Glen Ford noted on Black Agenda Report last week, “The people who rule America no longer need Black labor. What they do need is a class that is forcibly anchored at the bottom of U.S. society, who can be scapegoated for whatever is wrong with America, and whose very presence serves as an excuse for massive urban dislocation and the steady erosion of civil liberties. Michael Brown and countless others have died in order to keep America deeply stratified. That’s the only use the United States has for young Black men.”

It’s been that way for quite some time. But non-elite, working- and “middle”-class Caucasians (that most white Americans) can hardly rest easy. There’s plenty of white Caucasians whose labor and buying power no longer matter to “the 1%.” The elite is ready, willing, and able to place tens of millions of white “surplus Americans” on the wrong side of the burgeoning domestic police and surveillance state.

This too is less than novel. The US ruling class declared a “crisis of democracy” – by which they meant there was too much democracy and too many popular expectations for improved lives and a more decent world – in the late 1960s and early 1970s. It looked askance not just at the rising militancy of communities of color during those years but also at the restiveness and egalitarian sentiments of younger white middle class and working class Americans.

As US capitalism’s ability to deliver the goods to ordinary citizens of all colors faded with the rise of new European and Japanese economic competition in the late 1960s and 1970s, the nation’s “unelected dictatorship of money” (never removed over roughly three decades of significant downward wealth and income distribution) gave a chilling response to what might be called Aristotle’s Great Democracy Dilemma. The ancient Greek philosopher understood that a democracy should be widely participatory and that it should aim to serve the common good. To reach those goals, he felt, is had to enforce relative equality and “lasting prosperity” for all. A society scarred by extremes of rich and poor, Aristotle knew, could never be a serious or functioning democracy. “Aristotle also made the point,” Noam Chomsky has further explained, “that if you have, in a perfect democracy, a small number of rich people and a large number of very poor people, the poor will use their democratic rights to take property away from the rich, Aristotle regarded that as unjust, and proposed two possible solutions: either reducing poverty (which is what he recommended) or reducing democracy.”

Faced with the threat of democratic upheaval, a declining ability to provide “lasting prosperity,” and the threat (real and/or perceived) of expropriation from below, the US power elite resoundingly rejected Aristotle’s counsel. It took the path suggested by James Madison and other wealthy US Founders: containing and rolling back democracy rather than reducing poverty and inequality. The “left [popular, egalitarian and participatory] hand of the state” was trumped

by the reactionary, regressive, and repressive “right hand of the state” (to use the terminology of the late French sociologist Pierre Boudieu). We’ve been living with the terrible authoritarian and Orwellian consequences ever since – consequences that are, as always, imposed with special viciousness against Black Americans, as in Ferguson today but from which millions of whites can hardly count on exemption.

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08.25.2014

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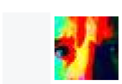
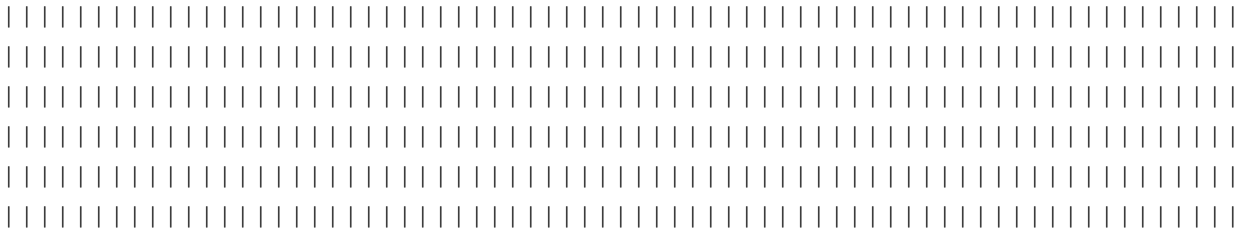
Jim Leftwich

23 mins

http://www.rayjohnsonestate.com/exhibitions/past/famous-peopleand39s-motherand39s-potato-mashers/

"The twenty-four collages in this show, for example, have been conceived not only as individual entities but also as parts of a continuing situation that constantly comments upon itself, and in some cases two separate works can even be taken for complementary halves of a larger work. Each individual work is both complete and incomplete. The same is true for many messages that travel in the Correspondance School."

Famous People's Mother's Potato Mashers - Exhibitions - Ray Johnson Estate

The official website of The Ray Johnson Estate. Includes Biography, Selected Works, and...

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